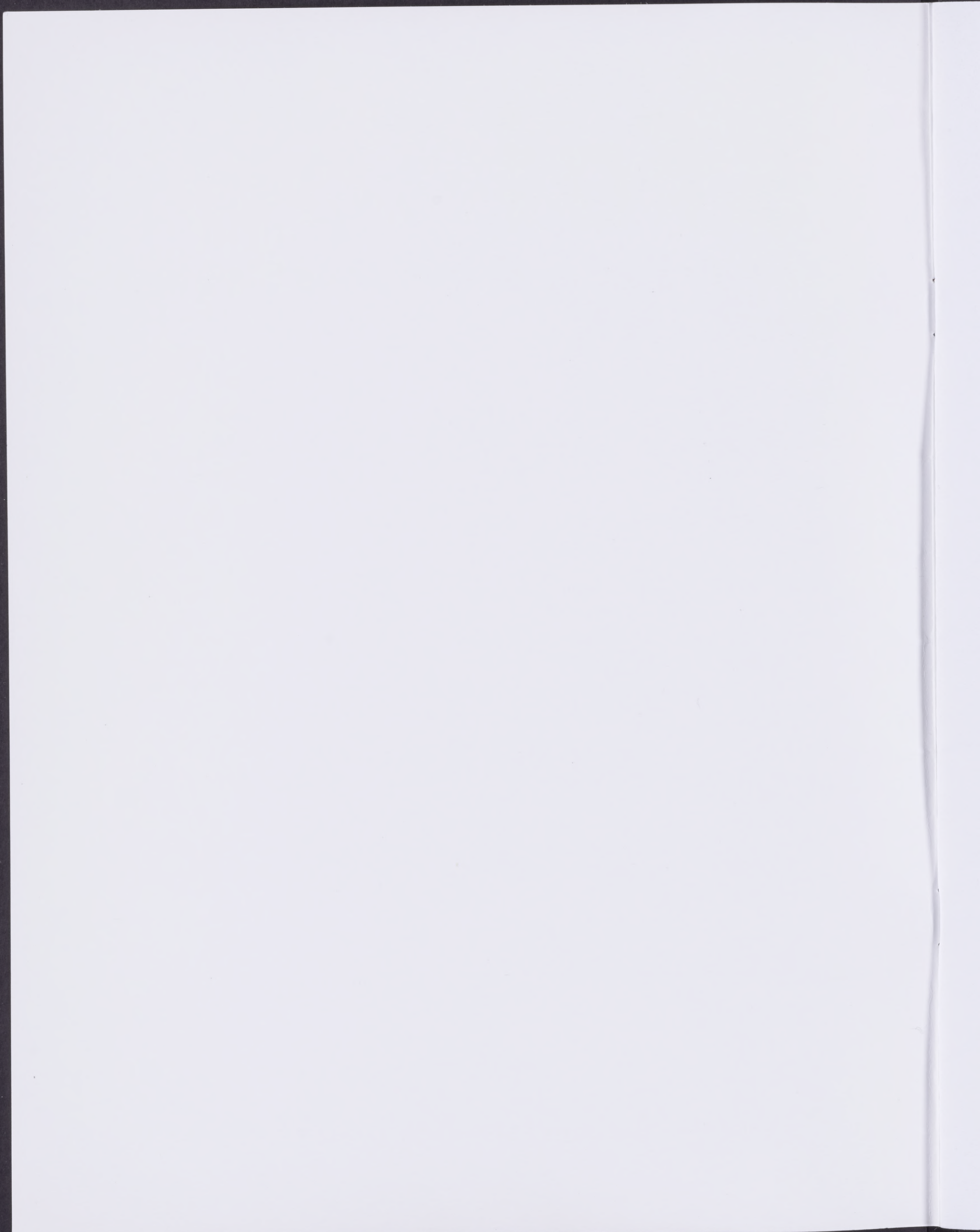


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design+technology

BACHELOR OF FINE ARTS

The changes occurring in how we think about art and design are striking. Students are seriously questioning and blending the edges between the disciplines. They are identifying the distinctions that are useful and relevant to our contemporary experiences, and rejecting outdated traditions that depend on maintaining difference between artists and designers. While engaging in this process, students learn the historical precedents, "rules," and standards of design and then move beyond them.

At SFAI the Design+Technology curriculum challenges students to use the tools of design to explore design practice and investigate how our designed world reflects the larger social, economic, environmental, political, and cultural transformations taking place today. SFAI students use the visual language of design and technology to achieve conceptual goals that contribute productively to the global media connections of networks, products, interactivity, and narrative. Student projects investigate the influence of design and use the tools of design to intervene in everyday life.

Through courses like *Graphic Agitation*, *Conceiving and Producing 3D Play*, *Exploring the Social Fabric of What We Wear*, *Artists Infiltrate Mass Production*, and *New Media/New Technologies/New Critique*, students explore the intellectual divisions between art and design, their affiliation, and the many ways that artists and designers collaborate to construct everyday life. An art education should go hand in hand with, and contribute to, a critical dialogue with innovative graphic design and typography, motion graphics, narrative film, experimental video, and network art.

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design+technology faculty

Paul Klein—Chair

Craig Baldwin

Matt Dick

Gary Goddard

Paul Klein

Alex Munn

Christopher Palmer

Laetitia Sonami

Eric Theise

undergraduate curriculum

120 Units

LIBERAL ARTS REQUIREMENTS 33 Units

Investigation and Writing 3 Units

Nonfiction Writing 3 Units

Humanities Core A 3 Units

Humanities Core B 3 Units

Natural Science 3 Units

Mathematics 3 Units

Social Science 3 Units

Studies in Global Culture 3 Units

Elective 3 Units

Critical Theory A 3 Units

Critical Theory B 3 Units

STUDIO REQUIREMENTS 72 Units

Contemporary Practice 6 Units

Frameworks of Design+Technology 3 Units

Introduction to Activating Objects 3 Units

Distribution I 3 Units

Video Distribution 3 Units

Distribution II 6 Units

Design+Technology Electives 15 Units

Senior Review Seminar 3 Units

Note: courses that fulfill the distribution requirement are noted each semester in the course schedule.

Electives in any studio discipline 30 Units

ART HISTORY REQUIREMENTS 15 Units

Global Art History 3 Units

Modernism and Modernity 3 Units

Contemporary Art Now 3 Units

Art History: Reproducibility 3 Units

Art History Elective 3 Units

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film

BACHELOR OF FINE ARTS

The Film Department at San Francisco Art Institute is one of the oldest and most influential in the United States. Its present and past faculty comprise internationally recognized filmmakers and leaders in the field of experimental film. SFAI's film program is unlike any other. New approaches to film and video are not just studied; they are invented. The distinguished filmmaker Sidney Peterson initiated the first film courses at SFAI in 1947. During his tenure, an historic group of films that were instrumental in the successive development of the American "underground" were made. Twenty years later, celebrated filmmaker Robert Nelson established a film department based in the avant-garde fine art tradition. This genre of film has flourished and has been known by a variety of terms, including experimental, non-narrative, poetic, personal, alternative, and artist's film. Since the 1970s, a mixture of film genres has flourished in the department, including documentary and narrative.

Building on this rich, avant-garde tradition and commitment to alternative/independent filmmaking, the curriculum continues to respond to the development of new technologies and the rethinking of boundaries between different forms of media. Working in close collaboration with the Center for Media Culture, the Film Department offers a variety of analog and digital studio production and post-production courses, such as *The Speed of Light: Industrials*, *Electro-Graphic Sinema*, and *Narrative Strategies*, and specialized technical workshops and advanced topic courses that combine hands-on film/video work with historical and theoretical discussion and debate. The Film curriculum acknowledges the interrelationships between film and other media. SFAI's cross-disciplinary course offerings further broaden students' artistic and intellectual practice. Students are encouraged to explore ways to combine film with other media, such as performance, writing, sound, and installation.

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film faculty

Lynn Hershman Leeson—Chair

Henrik Bennetson
Sam Green
Jun Jalbuena
George Kuchar
Kerry Laitala
Lynn Hershman Leeson
Janis Crystal Lipzin
Alex Munn
Dan Olmsted
Jay Rosenblatt
Jeff Rosenstock
Caroline Savage
Anjali Sudaram

undergraduate curriculum

120 Units

LIBERAL ARTS REQUIREMENTS 33 Units

Investigation and Writing	3 Units
Nonfiction Writing	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A	3 Units
Critical Theory B	3 Units

STUDIO REQUIREMENTS 72 Units

Contemporary Practice	6 Units
Introduction to Film	3 Units
Introduction to Film History or Special Topics in Film History	3 Units
Distribution I	9 Units
Advanced Film	3 Units
Film Electives	15 Units
Senior Review Seminar	3 Units

Note: courses that fulfill the distribution requirement are noted each semester in the course schedule.

Electives in any studio discipline 30 Units

ART HISTORY REQUIREMENTS 15 Units

Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Film	3 Units
Art History Elective	3 Units

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new genres

BACHELOR OF FINE ARTS

San Francisco Art Institute was at the forefront of recognizing the shift that occurred in the field of contemporary art in the late 1960s and '70s involving conceptual art, land-art, performance, installation, and video. This shift marked an expanded vocabulary of artmaking that was no longer based on mediums, but was a hybrid of many practices. The New Genres Department was founded to address this expansion in contemporary art. Just as Ansel Adams and Minor White established fine art photography at SFAI in the 1940s, pioneer video/conceptual/performance artist Howard Fried, then a faculty member in the Sculpture Department, was instrumental in the establishment of the New Genres Department.

In the early years of the department, the pedagogical foundation and language for teaching these new forms were laid. Teaching is rooted in the belief and philosophy that social dialogue and rigorous critiques are the best route to engage in meaning, execution, and intentions in the making of a work. Sociopolitical and cultural shifts, in addition to technological breakthroughs, bring new tools and add to the constant evolution of the program. Through the politics of the 1980s and the multicultural issues of the '90s, to the present dialogue on globalism, the New Genres Department continues with its commitment to the ever-shifting issues of the times that affect artists and their production output. Introductory-level studio courses such as *The Sculpural Line*, *Instant City*, and *Conceptual Drawing* are designed as laboratories for intense experimentation and analysis. The purpose is reflected throughout the curriculum by providing an historical context for the student's own studio work.

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new genres faculty

Tony Labat—Chair

Dan Ake
Chris Anderson
Sylvie Belanger
J. D. Beltran
Keith Boadwee
Allan deSouza
Trisha Donnelly
Felipe Dulzaides
Howard Fried
Sharon Grace
Doug Hall
Paul Kos
Tony Labat
Jill Miller
Julio César Morales
Will Rogan

undergraduate curriculum

120 Units

LIBERAL ARTS REQUIREMENTS 33 Units

Investigation and Writing	3 Units
Nonfiction Writing	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A	3 Units
Critical Theory B	3 Units

STUDIO REQUIREMENTS 72 Units

Contemporary Practice	6 Units
New Genres I	3 Units
Issues & Contemporary Artists	3 Units
New Genres II	3 Units
Installation/Distribution	3 Units
Video/Distribution	3 Units
Performance Document: Photoworks	3 Units
New Genres Electives	15 Units
Senior Review Seminar	3 Units

Note: courses that fulfill the distribution requirement are noted each semester in the course schedule.

Electives in any studio discipline 30 Units

ART HISTORY REQUIREMENTS 15 Units

Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of New Genres	3 Units
Art History Elective	3 Units

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painting

BACHELOR OF FINE ARTS

The Painting Department has been at the forefront of significant developments in painting throughout its history. The idealism and energy of the faculty and students have fostered these achievements, which continue to resonate as important influences in contemporary painting, from the social realism of Diego Rivera, to the abstract expressionist works of Clyfford Still, to the expressionist figuration of David Park and Richard Diebenkorn. The California Primitive Funk Movement had its inception at SFAI as well.

While the department eschews orthodoxy, it demands a thorough grounding and immersion in the history of painting. This philosophy is borne out by the fact that the department is one of the top-ranked programs in the country. It maintains a postmodern, pluralistic view of painting as a discipline, and encourages students to push the boundaries of the medium. Students engage with a multiplicity of painting techniques while developing unique studio practices that identify each student's most pressing conceptual, technical, and aesthetic concerns. Studio critiques challenge students to address the cultural, personal, political, and conceptual positioning of their work, locating it within the broader discourse of contemporary art and life. The highly accomplished and diverse faculty encourage experimentation within the medium as a strategy that embraces contradiction and authenticity. Contemporary painting continues to expand in relation to new technologies while maintaining the limitless physical properties of the medium.

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painting faculty

Brett Reichman—Chair

Matt Borruso
Pegan Brooke
iona rozeal brown
Brett Cook
Dewey Crumpler
Amy Ellingson
Chris Finley
Pat Klein
Frances McCormack
Bruce McGaw
Fred Martin
Caitlin Mitchell-Dayton
Jeremy Morgan
Mark Van Proyen
Brett Reichman
Carlos Villa

undergraduate curriculum

120 Units

LIBERAL ARTS REQUIREMENTS 33 Units

Investigation and Writing	3 Units
Nonfiction Writing	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A	3 Units
Critical Theory B	3 Units

STUDIO REQUIREMENTS 72 Units

Contemporary Practice	6 Units
Drawing I	3 Units
Beginning Painting	3 Units
Drawing Electives	9 Units
Painting Electives	18 Units
Senior Review Seminar	3 Units
Electives in any studio discipline	30 Units

ART HISTORY REQUIREMENTS 15 Units

Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
Art History Elective	3 Units

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photography

BACHELOR OF FINE ARTS

The Photography Department at SFAI has a long history of excellence and innovation, helping to place photography in the context of "fine art." The program was established in 1945 by Ansel Adams, who was followed by Minor White and a coterie of highly respected artists of the medium, including Imogen Cunningham, Lisette Model, Edward Weston, and Dorothea Lange. Between then and now, the Photography Department at SFAI has remained an exceptional and highly regarded place for the teaching, learning, and practice of photographic art. Today, it functions as a fulcrum, balancing a legacy of import with a spirit of inquiry into the medium's future.

The inventive education and practices in photography at SFAI continue with distinguished faculty, who are widely recognized as leading figures in the field, practicing all facets of contemporary aesthetics in the medium. Whether it is an image from a pinhole or pixel, courses such as *Editing and Sequencing*, *Landscape: Nevada Plus*, and *Topologies* challenge the students to experiment, practice innovative risk, and create a unique 'visual voice,' supported by the belief that fundamental technical skill, acute knowledge of the medium's history, and support of an individual's perception of reality are essential to the development of artistic vision and expression.

photography faculty

Reagan Louie—Chair

Debra Bloomfield
Linda Connor
Michael Creedon/
John DeMerritt
Jack Fulton
Susannah Hays
Muffy Kibbey
Reagan Louie
Darcy Padilla
Adrienne Pao
J. John Priola
Thom Sempere
Alice Shaw
Radek Skrivanek
Henry Wessel

undergraduate curriculum

120 Units

LIBERAL ARTS REQUIREMENTS 33 Units

Investigation and Writing	3 Units
Nonfiction Writing	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A	3 Units
Critical Theory B	3 Units

STUDIO REQUIREMENTS 72 Units

Contemporary Practice	6 Units
Photography I	3 Units
Understanding Photography	3 Units
Technical Electives	6 Units
Digital Photography I	3 Units
Digital Photography II	3 Units
Conceptual Electives	6 Units
History of Photography II	3 Units
Photography Electives	6 Units
Senior Review Seminar	3 Units

Electives in any studio discipline 30 Units

ART HISTORY REQUIREMENTS 15 Units

Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Photography	3 Units
Art History Elective	3 Units

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printmaking

BACHELOR OF FINE ARTS

Like all traditional mediums, printmaking continues to redefine its traditions. Some of its recent advancements have occurred at the intersection of digital and analog procedures, whether it's carefully executed etchings, handmade artists' books, or newer forms of digital media. SFAI's Printmaking Department maintains a deep well of approaches. The department offers a wide range of possibilities, from lithography, intaglio, silkscreen, and relief, to photo-processes and digital technologies. Students working in all print media are encouraged to address both the conceptual and the technical implications of image generation in courses such as *Artists' Books—Structures of Ideas*, *Photo-Polymer Printmaking*, and *Monoprint to Silkscreen*.

The Printmaking Department embraces an interdisciplinary approach to artmaking. It recognizes the constantly shifting definitions of print, and encourages students to not only explore these new definitions but to innovate and reshape the medium themselves.

printmaking faculty

Tim Berry—Chair

Tim Berry
Macy Chadwick
Alisa Golden
Charles Hobson
Robert Flynn Johnson
Gordon Kluge
Suzanne Olmsted
Nate Swope
Griff Williams

undergraduate curriculum

120 Units

LIBERAL ARTS REQUIREMENTS 33 Units

Investigation and Writing	3 Units
Nonfiction Writing	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A	3 Units
Critical Theory B	3 Units

STUDIO REQUIREMENTS 72 Units

Contemporary Practice	6 Units
Printmaking I	3 Units
Drawing	3 Units
Intermediate Printmaking	6 Units
Advanced Printmaking	3 Units
Printmaking Electives	18 Units
Senior Review Seminar	3 Units
Electives in any studio discipline	30 Units

ART HISTORY REQUIREMENTS 15 Units

Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Printmaking	3 Units
Art History Electives	6 Units

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sculpture

BACHELOR OF FINE ARTS

The Sculpture Department at SFAI is an interdisciplinary studio program emphasizing conceptual and material-based inquiry that provides students with a range of technical and programmatic options in preparation for a career as an artist and sculptor in the 21st century. Students can focus on or hybridize between four areas in Sculpture: 3D Media/Practice, Ceramic Sculpture, Kinetics, and Systems and Environments. Courses are structured as studio, studio/seminar, laboratory, and collaboratives, such as *TransNature*, *Art and Science as Investigatory Systems*, *Public Art Studio*, and *The Ecology of Materials and Processes*. A series of theoretical seminars looking at philosophical, cultural, ecological, and experimental discourses related to Sculpture provides an intellectual foundation and dialectic for informed studio practice. This innovative curriculum allows for both individual emphasis and combinations of contemporary and traditional sculptural practices such as sound, kinetics, interactive art, environmental art, installation, conceptual design, ceramics, wood, and metal.

Students are encouraged to experiment, question their artistic intentions, and develop critical strategies as they learn the technical, problem-solving, and conceptual processes of sculpture. Through a curriculum that offers a range of avant-garde and traditional ideas and techniques, theory and art history, students are provided with the material and conceptual tools for critical and effective engagement with the constantly evolving issues and dialogue in the world of contemporary sculpture.

sculpture faculty

John Roloff—Chair

Mark Bartlett
Richard Berger
Charlie Castaneda
John DeFazio
Matt Dick
Amy Franceschini
Gary Goddard
Matt Heckert
Ian McDonald
Christopher Palmer
John Roloff

undergraduate curriculum

120 Units

LIBERAL ARTS REQUIREMENTS 33 Units

Investigation and Writing	3 Units
Nonfiction Writing	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A	3 Units
Critical Theory B	3 Units

STUDIO REQUIREMENTS 72 Units

Contemporary Practice	6 Units
Beginning Sculpture	6 Units
Drawing	3 Units
Intermediate Sculpture	6 Units
Advanced Sculpture	6 Units
Sculpture Electives	9 Units
Interdisciplinary or New Genres Elective	3 Units
Senior Review Seminar	3 Units
Electives in any studio discipline	30 Units

ART HISTORY REQUIREMENTS 15 Units

Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Photography	3 Units
Art History Elective	3 Units

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history and theory of contemporary art

BACHELOR OF ARTS

The program in History and Theory of Contemporary Art at SFAI provides students with an in-depth and critical understanding of the history of the ideas, conditions, institutions, and discourses surrounding contemporary art and culture and how these inform the study, interpretation, analysis, and exhibition of art today.

The program begins with the acknowledgment that the fraught legacy of Western modernity (capitalism, the enlightenment, modernism), underscored by colonialism and imperialism, produced a dominant set of lenses through which artistic procedures have been historicized. Yet, often times this legacy has either been antagonistic to non-western artistic models or sublimated those models to a primitivist and ethnographic historiography. This subjugation of non-western artistic models has provided powerful incentives for radical cross-cultural interpretations of modern and contemporary art. Simultaneously, a number of critical disputes provided by feminism, postcolonialism, psychoanalysis, postmodernism, and discourses of identity and multiculturalism have further redefined and expanded art historical methodologies, thereby moving the study of contemporary art towards a richer disciplinary broadness.

SFAI's program in the History and Theory of Contemporary Art offers a challenging scheme of study which explores the intellectual and artistic processes that have prompted these developments. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-western modernity, the role of technology in artmaking, and the question of authorship in the practice of contemporary art. Working with artists, historians, theorists, curators, practitioners, and thinkers from diverse disciplines such as anthropology, cultural geography, political science, and media studies, the course of study engages students through seminars, research and writing, colloquia, internships, travel, and guided study.

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history and theory of contemporary art faculty

Jeannene Przyblyski—Chair

Thor Anderson	Adam Mansbach
Robin Balliger	Julian Myers
Mark Bartlett	Takeyoshi Nishiuchi
J. D. Beltran	Richard Olsen
Bill Berkson	Marko Peljhan
Tressa Berman	Jeannene Przyblyski
Christina Boufis	John Rapko
Dale Carrico	Brett Reichman
Terri Cohn	Peter Richards
Vince Corvo	Jennifer Rissler
Claire Daigle	tammy ko Robinson
Jill Dawsey	John Roloff
Ella Diaz	Erik Schneider
Carolyn Duffey	Susan Schwartzenberg
Amy Ellingson	Rebekah Sidman-Taveau
Stephanie Ellis	Mark Van Proyen
Okwui Enwezor	Barbara Vanderlinden
Stacy Garfinkel	
Renée Green	
Susan Greene	
Glen Helfand	
Hou Hanru	
Thomas Humphrey	
Nicole Johnson	
Loretta Kane	
Jonathan Lang	
Krista Lynes	
Robin Giannattassio-Malle	

undergraduate curriculum

120 Units

LIBERAL ARTS REQUIREMENTS 33 Units

Investigation and Writing	3 Units
Nonfiction Writing	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A	3 Units
Critical Theory B	3 Units

ART HISTORY, THEORY, AND CRITICISM REQUIREMENTS 54 Units

Research and Writing	3 Units
World Art History	3 Units
Modernity and Modernism	3 Units
Contemporary Art Now	3 Units
Contemporary Artists Seminar	6 Units
Art History Electives	12 Units
Critical Studies Electives	12 Units
Thesis I	6 Units
Thesis II	6 Units

STUDIO REQUIREMENTS 15 Units

Contemporary Practice	6 Units
Electives in any studio discipline	30 Units
General Electives	18 Units

General Electives are courses in fields related to the themes and materials of a student's area of focus. To be decided in consultation with your advisor. These may include additional courses in Art History, Critical Studies, Liberal Arts, or courses in any of the studio areas, Internships, Interdisciplinary Seminars, Study/Travel, Community Opportunities, or Directed Study.

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urban studies

BACHELOR OF ARTS

Urban Studies at SFAI is a new studio-and research-based program developed specifically to address the contributions of art, artists, and researchers to the urban domain. The rapid growth of urban populations and the rise of cities as the primary spaces of human dwelling have transformed the way we think of social, political, economic, and cultural relationships. Migration, displacement, economic instability, and political turmoil have all affected settlement patterns. Meanwhile, population density has exacerbated the compass of cities and strained their coping and carrying capacities. These changes bring to the fore demands for new ways of constituting community, ethnicity, citizenship, kinship, and belonging. The pressures of a perpetually growing world have affected spatial dynamics and necessitate new regimes of urban geography and forms of living.

The challenges posed by urbanization offer new opportunities for artistic practice through the pursuit of creative and imaginative solutions to urban paradigms. The solutions provided by artists are quite distinct from the work of architects, urban planners, and civic industries. Artistic responses to the city tend to be subjective in nature, a valorization of creativity over the atomization of bureaucracy. From graffiti to other forms of urban intervention, public art to neighborhood-centered cultural workshops, urban ethnography to activism, artists across the globe continue to propose interesting and emancipatory models for linking the city to the individual, the individual to the community, the community to circuits of exchange.

The Urban Studies program at SFAI integrates courses and resources from both the School of Studio Practice and the School of Interdisciplinary Studies to create a unique platform for learning and engaging with the world. By intersecting our exceptional studio offerings with our programs in critical thinking, research, and interdisciplinary study, and our community education, training, and outreach projects, the Urban Studies program ensures that students will be steeped in both studio and research methodologies. This allows for an in-depth study of urban forms, habitat, and habitus.

Students learn different approaches for studying and acting upon the changing dynamics of the urban fabric by working with professionals, practitioners, theorists, and historians. Students address the intersection between micro communities (neighborhoods, ethnic enclaves, migration, etc.) and macro communities (suburbia, metropolitan complexes, networks of social, ethnographic, and economic interaction). The broad vision of the program allows students to design their own course of study and research.

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urban studies faculty

Robin Balliger—Chair

Thor Anderson	Adam Mansbach
Robin Balliger	Julian Myers
Mark Bartlett	Takeyoshi Nishiuchi
J. D. Beltran	Richard Olsen
Bill Berkson	Marko Peljhan
Tressa Berman	Jeannene Przyblyski
Christina Boufis	John Rapko
Dale Carrico	Brett Reichman
Terri Cohn	Peter Richards
Vince Corvo	Jennifer Rissler
Claire Daigle	tammy ko Robinson
Jill Dawsey	John Roloff
Ella Diaz	Erik Schneider
Carolyn Duffey	Susan Schwartzberg
Amy Ellingson	Rebekah Sidman-Taveau
Stephanie Ellis	Mark Van Proyen
Okwui Enwezor	Barbara Vanderlinden
Stacy Garfinkel	
Renée Green	
Susan Greene	
Glen Helfand	
Hou Hanru	
Thomas Humphrey	
Nicole Johnson	
Loretta Kane	
Jonathan Lang	
Krista Lynes	
Robin Giannattassio-Malle	

undergraduate curriculum

120 Units

LIBERAL ARTS REQUIREMENTS	33 Units
Investigation and Writing	3 Units
Nonfiction Writing	3 Units
Humanities Core A	3 Units
Humanities Core B	3 Units
Natural Science	3 Units
Mathematics	3 Units
Social Science	3 Units
Studies in Global Culture	3 Units
Elective	3 Units
Critical Theory A	3 Units
Critical Theory B	3 Units

URBAN STUDIES REQUIREMENTS	54 Units
Research and Writing	3 Units
World Art History	3 Units
Modernity and Modernism	3 Units
Contemporary Art Now	3 Units
Contemporary Artists Seminar	3 Units
Media and Cultural Geography	3 Units
Urban Studies Electives	12 Units
Critical Studies Electives	9 Units
City Studio Practicum	3 Units
Thesis I	6 Units
Thesis II	6 Units

STUDIO REQUIREMENTS	24 Units
Contemporary Practice	6 Units
Electives in any studio discipline	18 Units
General Electives	9 Units

General Electives are courses in fields related to the themes and materials of a student's area of focus. To be decided in consultation with your advisor. These may include additional courses in Art History, Critical Studies, Liberal Arts, or courses in any of the studio areas, Internships, Interdisciplinary Seminars, Study/Travel, Community Opportunities, or Directed Study.

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exhibition and museum studies

MASTER OF ARTS

We are living during a cultural moment in which every aspect of life is perpetually displayed and constantly reviewed, interpreted, and consumed. The study of exhibitions and museums and their continuing expansion provides a unique avenue towards understanding the intersection of preservationism and display in contemporary culture. How do we make sense of this expansion, at the core of which is the transformation of historical knowledge? What are the methods of analysis that can allow an understanding and practical applicability of the powerful effect of exhibitions and museums on contemporary experience? What forms of knowledge are produced and transmitted through such understanding and use?

The recent expansion of exhibitions, museums, and their cultural tourism corollary is the result of a profound transformation of institutions of modernity in the wake of globalization and technological developments enabling the rapid distribution, circulation, and delivery of cultural experience. Exhibitions and museums have assumed an omnipresent status in contemporary culture, visible through the exhibition and museum circuit, from Bilbao to the "new" MoMA; and the biennial/festival circuit, from Venice to Istanbul, Kassel to Sao Paulo.

The MA program in Exhibition and Museum Studies at SFAI is founded on the understanding that exhibitions and museums are both historical objects and subjects. The relationship of museums and exhibitions to contemporary culture is best understood through advanced and rigorous engagement with the history of these forms. SFAI's program affords students a grounded understanding of the history and roles of institutions of modernity (museums, historical societies, archives, libraries, architectural commissions) in contemporary culture, the economy of the artworld, and the politics which affect it. The program is grounded in research and critical analysis through seminars, colloquia, symposia, and independent study.

The program of study addresses broad areas of interest such as curatorial models, exhibition systems and concepts, institutional mediation, and education. It pays special attention to areas such as historical preservation, heritage management, the ethics of trade in antiquities, and the problematic of cross-cultural and cross-disciplinary curating often found in works understood as primarily ethnographic, anthropologic, and archaeological. Students will examine the role of the museum in the public sphere, its relationship to civil society, and the frustration of its civic identity as a public trust by private enterprise.

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exhibition and museum studies faculty

Hou Hanru—Chair

Thor Anderson	Adam Mansbach
Robin Balliger	Julian Myers
Mark Bartlett	Takeyoshi Nishiuchi
J. D. Beltran	Richard Olsen
Bill Berkson	Marko Peljhan
Tressa Berman	Jeannene Przyblyski
Christina Boufis	John Rapko
Dale Carrico	Brett Reichman
Terri Cohn	Peter Richards
Vince Corvo	Jennifer Rissler
Claire Daigle	tammy ko Robinson
Jill Dawsey	John Roloff
Ella Diaz	Erik Schneider
Carolyn Duffey	Susan Schwartzberg
Amy Ellingson	Rebekah Sidman-Taveau
Stephanie Ellis	Mark Van Proyen
Okwui Enwezor	Barbara Vanderlinden
Stacy Garfinkel	
Renée Green	
Susan Greene	
Glen Helfand	
Hou Hanru	
Thomas Humphrey	
Nicole Johnson	
Loretta Kane	
Jonathan Lang	
Krista Lynes	
Robin Giannattassio-Malle	

graduate curriculum

48 Units

Research and Writing Colloquia	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Theories of Art and Culture	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	9 Units
Cognates	9 Units
Graduate Lecture Series**	0 Units
Thesis I	6 Units
Thesis II	6 Units
Practicum	6 Units

SAMPLE COURSE SCHEDULE

SEMESTER 1

Global Perspectives of Modernity	3 Units
Theories of Art and Culture	3 Units
Cognate	3 Units
Art History, Critical Studies, or Topics Seminars	3 Units
Graduate Lecture Series**	0 Units

SEMESTER 2

Research and Writing Colloquia	3 Units
Culture Industry and Media Matters	3 Units
Cognate	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	9 Units
Graduate Lecture Series**	0 Units

SUMMER

Practicum	6 Units
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SEMESTER 3

Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units
Electives in Art History, Critical Studies, or Topics Seminars	9 Units

SEMESTER 4

Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units
Cognate	3 Units

***The Graduate Lecture Series is required for all first-year MA and MFA students.*

FOR MORE INFORMATION PLEASE VISIT WWW.SFAI.EDU, CALL 800.345.SFAI, OR E-MAIL ADMISSIONS@SFAI.EDU.

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history and theory of contemporary art

MASTER OF ARTS

The program in History and Theory of Contemporary Art at SFAI provides students with an in-depth and critical understanding of the history of the ideas, conditions, institutions, and discourses surrounding contemporary art and culture and how these inform the study, interpretation, analysis, and exhibition of art today.

The program begins with the acknowledgment that the fraught legacy of Western modernity (capitalism, the enlightenment, modernism), underscored by colonialism and imperialism, produced a dominant set of lenses through which artistic procedures have been historicized. Yet, oftentimes this legacy has either been antagonistic to non-western artistic models or sublimated those models to a primitivist and ethnographic historiography. This subjugation of non-western artistic models has provided powerful incentives for radical cross-cultural interpretations of modern and contemporary art. Simultaneously, a number of critical disputes provided by feminism, post colonialism, psychoanalysis, postmodernism, and discourses of identity and multiculturalism have further redefined and expanded art historical methodologies, thereby moving the study of contemporary art towards a richer disciplinary broadness.

SFAI's program in the History and Theory of Contemporary Art offers a challenging scheme of study which explores the intellectual and artistic processes that have prompted these developments. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-western modernity, the role of technology in artmaking, and the question of authorship in the practice of contemporary art. Working with artists, historians, theorists, curators, practitioners, and thinkers from diverse disciplines such as anthropology, cultural geography, political science, and media studies, the course of study guides students through seminars, research and writing, colloquia, internships, and travel and guided study to focus on particular areas of contemporary art and culture culminating in a final research thesis.

FOR MORE INFORMATION PLEASE VISIT WWW.SFAI.EDU, CALL 800.345.SFAI, OR E-MAIL ADMISSIONS@SFAI.EDU.

history and theory of contemporary art faculty

Jeannene Przyblyski—Chair

Thor Anderson
Robin Balliger
Mark Bartlett
J. D. Beltran
Bill Berkson
Tressa Berman
Christina Boufis
Dale Carrico
Terri Cohn
Vince Corvo
Claire Daigle
Jill Dawsey
Ella Diaz
Carolyn Duffey
Amy Ellingson
Stephanie Ellis
Okwui Enwezor
Stacy Garfinkel
Renée Green
Susan Greene
Glen Helfand
Hou Hanru
Thomas Humphrey
Nicole Johnson
Loretta Kane
Jonathan Lang
Krista Lynes
Robin Giannattassio-Malle

Adam Mansbach
Julian Myers
Takeyoshi Nishiuchi
Richard Olsen
Marko Peljhan
Jeannene Przyblyski
John Rapko
Brett Reichman
Peter Richards
Jennifer Rissler
tammy ko Robinson
John Roloff
Erik Schneider
Susan Schwartzenberg
Rebekah Sidman-Taveau
Mark Van Proyen
Barbara Vanderlinden

graduate curriculum

42 Units

Issues and Theories of Contemporary Art	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Research and Writing Colloquium	3 Units
Critical Studies	6 Units
Art History Seminar Electives	6 Units
Cognates (other electives)	6 Units
Graduate Lecture Series**	0 Units
Thesis I	6 Units
Thesis II	6 Units

SAMPLE COURSE SCHEDULE

SEMESTER 1

Global Perspectives of Modernity	3 Units
Issues and Theories of Contemporary Art	3 Units
Art History or Critical Studies Electives	6 Units
Graduate Lecture Series **	0 Units

SEMESTER 2

Research and Writing Colloquium	3 Units
Culture Industry and Media Matters	3 Units
Art History or Critical Studies Electives	6 Units
Graduate Lecture Series**	0 Units

SEMESTER 3

Cognate	3 Units
Thesis I: Independent Investigations	6 Units
Thesis I: Collaborative Projects	6 Units

SEMESTER 4

Cognate (other elective)	3 Units
Thesis I	6 Units
Thesis II	6 Units

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urban studies

MASTER OF ARTS

For more than two decades artists have responded with critical acuity to the problems of urbanization. In the 21st century the challenges posed by urbanization offer new opportunities for artistic practice through the pursuit of programs of creative and imaginative urban practices and paradigms. These practices and paradigms are quite distinct from the work of architects, urban planners, and civic industries. Artistic responses to the city tend to be subjective in nature, a valorization of creativity over the atomization of bureaucracy in order to respond to pressures of individual and group commitments. From graffiti to other forms of urban intervention, public art to neighborhood centered cultural workshops, urban ethnography to activism, artists across the global urban site have been proposing interesting and emancipatory models of linking the city to the individual, the individual to community, the community to circuits of exchange.

The Urban Studies MA program at SFAI integrates courses and resources from both the School of Studio Practice and the School of Interdisciplinary Studies to create a unique platform for learning and engaging with the world. By intersecting our exceptional studio offerings with our programs in critical thinking, research, and interdisciplinary study, and our community education, training, and outreach projects, the Urban Studies program ensures that students will be steeped in both studio and research methodologies. This allows for an in-depth study of urban forms, habitat, and habitus.

Students learn from professionals, practitioners, theorists, and historians different approaches for studying and acting upon the changing dynamics of the urban fabric. Students address the intersection between micro communities (neighborhoods, ethnic enclaves, migration, etc.) and macro communities (suburbia, metropolitan complexes, along with networks of social, ethnographic, and economic interaction). The broad vision of the program allows students to design their own course of study and research.

FOR MORE INFORMATION PLEASE VISIT WWW.SFAI.EDU, CALL 800.345.SFAI, OR E-MAIL ADMISSIONS@SFAI.EDU.

urban studies faculty

Robin Balliger—Chair

Thor Anderson	Adam Mansbach
Robin Balliger	Julian Myers
Mark Bartlett	Takeyoshi Nishiuchi
J. D. Beltran	Richard Olsen
Bill Berkson	Marko Peljhan
Tressa Berman	Jeannene Przyblyski
Christina Boufis	John Rapko
Dale Carrico	Brett Reichman
Terri Cohn	Peter Richards
Vince Corvo	Jennifer Rissler
Claire Daigle	tammy ko Robinson
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Glen Helfand	
Hou Hanru	
Thomas Humphrey	
Nicole Johnson	
Loretta Kane	
Jonathan Lang	
Krista Lynes	
Robin Giannattassio-Malle	

graduate curriculum

48 Units

Research and Writing Colloquium	3 Units
Global Perspectives of Modernity	3 Units
Culture Industry and Media Matters	3 Units
Frameworks for Art and Urbanism	3 Units
Topics Seminars	9 Units
Cognates	9 Units
Practicum	6 Units
Graduate Lecture Series**	0 Units
Thesis I	6 Units
Thesis II	6 Units

SAMPLE COURSE SCHEDULE

SEMESTER 1

Global Perspectives of Modernity	3 Units
Frameworks for Art and Urbanism	3 Units
Topics Seminar	3 Units
Cognate	3 Units
Graduate Lecture Series**	0 Units

SEMESTER 2

Research and Writing Colloquia	3 Units
Culture Industry and Media Matters	3 Units
Topics Seminar	3 Units
Cognate	3 Units
Graduate Lecture Series**	0 Units

SUMMER

Practicum	6 Units
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SEMESTER 3

Thesis I: Independent Investigations	3 Units
Thesis I: Collaborative Projects	3 Units
Topics Seminar	3 Units

SEMESTER 4

Thesis II: Independent Investigations	3 Units
Thesis II: Collaborative Projects	3 Units
Cognate	3 Units

***The Graduate Lecture Series is required for all first-year MA and MFA students.*

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mfa studio practice

MASTER OF FINE ARTS

Design+Technology, Film, New Genres, Painting, Photography, Printmaking, Sculpture

The two-year MFA program provides graduate students with the opportunity to explore studio production and theoretical work in a flexible structure that encourages individual development within an interdisciplinary context. The program stresses the importance of a profound understanding of the conditions in which art is produced. Students are exposed to methodologies of inquiry that foster innovative, analytic, and speculative thinking skills necessary for artistic development and creative production. The program's internationally accomplished faculty are actively engaged in a range of disciplines and areas that include art and cultural theory, art history, film, video, sound, digital media, design, print media, photography, painting, sculpture, new genres, and writing.

The integrative study of theory and criticism in conjunction with artistic production are essential parts of the graduate program. To introduce ways of considering art in relationship to contemporary existence, all graduate students take a minimum of three critical studies seminars and three art history courses. These courses provide an in-depth look at contemporary media and art discourse historically contextualized by a wide range of theoretical approaches, including: aesthetic theories, new media theories, structuralism, semiotics, phenomenology, Marxism, gender and queer studies, post-structuralism, deconstruction, issues of authorship, postcolonial theory, multiculturalism, and theories of social and environmental justice. In addition to the art history and critical studies offerings, students have access to course offerings throughout the institution in all studio areas.

Participation in the MFA Exhibition is the final requirement for the MFA degree. In their final year, students prepare for this important event, the largest of its kind in the San Francisco Bay Area. A great deal of discussion ensues about the nature of work being produced as well as issues surrounding the presentation and exhibition of work. This annual MFA exhibition attracts critical attention from the public. It draws curators, gallery directors, and collectors from the West Coast region and beyond and is noted for diverse, provocative, and innovative work.

FOR MORE INFORMATION PLEASE VISIT WWW.SFAI.EDU, CALL 800.345.SFAI, OR E-MAIL ADMISSIONS@SFAI.EDU.

studio practice faculty

Renée Green—Dean of Graduate Studies

Mark Bartlett	Mildred Howard
J.D. Beltran	Paul Klein
Bill Berkson	George Kuchar
Tressa Berman	Tony Labat
Tim Berry	Paul Kos
Keith Boadwee	Jonathan Lang
Charles Boone	Janis Crystal Lipzin
Pegan Brooke	Reagan Louie
iona rozeal brown	Krista Lynes
Charlie Castaneda	Frances McCormack
Terri Cohn	Ian McDonald
Adriane Colburn	Bruce McGaw
Linda Connor	Jill Miller
Dewey Crumpler	Jeremy Morgan
Claire Daigle	Julian Myers
Allan deSouza	Marko Peljhan
Jill Dawsey	J. John Priola
Ella Diaz	Jeannene Przyblyski
Trisha Donnelly	John Rapko
Carolyn Duffey	Brett Reichman
Amy Ellingson	Peter Richards
Stephanie Ellis	Jennifer Rissler
Okwui Enwezor	tammy ko Robinson
Chris Finley	John Roloff
Jack Fulton	Susan Schwartzenberg
Sharon Grace	Meredith Tromble
Renée Green	Mark Van Proyen
Susan Greene	Barbara Vanderlinden
Doug Hall	Henry Wessel
Hou Hanru	
Glen Helfand	
Lynn Hershman-Leeson	

graduate curriculum

Full-time Program
60 Units

Graduate Tutorial	12 Units
Graduate Critique Seminar	12 Units
Electives*	21 Units
Art History	9 Units
Critical Studies	6 Units
Intermediate Review	0 Units
Final Review	0 Units
MFA Exhibition	0 Units

SAMPLE COURSE SCHEDULE

SEMESTER 1

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH-501, 503 or ARTH of Major)	3 Units
Critical Studies Seminar	3 Units
Elective*	3 Units
Graduate Lecture Series**	0 Units

SEMESTER 2

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH-501, 503, or ARTH of Major)	3 Units
Critical Studies Seminar	3 Units
Elective*	3 Units
Graduate Lecture Series**	0 Units
Studio / Intermediate Review	0 Units

SEMESTER 3

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Art History (ARTH-501, 503 or ARTH of Major)	3 Units
Elective*	3 Units

SEMESTER 4

Graduate Critique Seminar	3 Units
Graduate Tutorial	3 Units
Elective*	9 Units
Graduate Studio / Final Review	0 Units
MFA Exhibition and Catalogue	0 Units

*Electives include: graduate art history or critical studies seminars; tutorials; teaching practicums; directed studies; undergraduate liberal arts courses and undergraduate courses, including intensives.

**The Graduate Lecture Series is required for all first-year MA and MFA students.

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low-residency summer mfa

MASTER OF FINE ARTS

Design+Technology, Film, New Genres, Painting, Photography, Printmaking, Sculpture

The Summer MFA program is designed for artists, teachers, and other art professionals who currently have an active studio practice, and for whom a low-residency program would complement their full-time employment or academic year schedule. The Summer MFA curriculum provides students with the skills and information necessary to develop the ideas and concepts supporting individual art work in any discipline while maintaining their working styles and already-established practices in the studio.

The overall program goals and objectives are the same as for the full-time MFA program. Departing from the traditional semester format, the Summer MFA program offers a flexible schedule that permits participants to study with SFAI faculty during an intensive eight-week summer residency, and to continue their study with an artist in their home community during the Fall and Spring semesters. The combination of intensive summer sessions and independent guided study gives students a strong sense of artistic community while allowing them to continue to develop work on their own schedule. Summer MFA students return to San Francisco for a week in early January for critique, feedback, and discussion of work produced in their Fall.

Participation in the MFA Exhibition is the final requirement for the MFA degree. In their final year, students prepare for this important event, the largest of its kind in the San Francisco Bay Area. The seminar format during the summer allows the students to use the exhibition to explore ideas surrounding presentation of their work, marketing, and professional practices. This annual MFA exhibition attracts critical attention from the public. It draws curators, gallery directors, and collectors from the West Coast region and beyond and is noted for diverse, provocative, and innovative artwork.

During the summer sessions (mid-June through mid-August) students are provided with individual studio workspace in the Graduate Center—accessible 24 hours, 7 days a week. Additionally, studio, library, media facilities, and equipment on the Chestnut Street campus are available for student use. Summer MFA students also have the opportunity to curate and participate in exhibitions in the Diego Rivera Gallery at the Chestnut Street campus and the Swell Gallery at the Graduate Center.

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mfa low-residency curriculum

60 Units

Critical Studies	3 Units
Art History	9 Units
Critique Seminar	12 Units
Directed Study/Winter and Summer Review	12 Units
Electives*	24 Units
Intermediate Review	0 Units
Final Review	0 Units

*Electives can be chosen from any graduate or undergraduate courses offered during the summer at SFAI.

**Students enrolled in the three-year program will register for 4 Units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 Units of Guided Study for Fall and Spring Semesters.

SAMPLE COURSE SCHEDULE

YEAR I

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives*	6 Units
Guided Study/Winter Review	1.5 or 4 Units**
Guided Study/Summer Review	1.5 or 4 Units**

YEAR 2

Graduate Critique Seminar	3 Units
Art History	3 Units
Elective*	3 Units
Critical Studies	3 Units
Intermediate Review	0 Units
Guided Study/Winter Review	1.5 or 4 Units**
Guided Study/Summer Review	1.5 or 4 Units**

YEAR 3

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives*	6 Units
Final Review (for 3-year program)	0 Units
Guided Study/Winter Review	1.5 or 4 Units**
Guided Study/Summer Review	1.5 or 4 Units**
MFA Graduate Exhibition (for 3-year program)	0 Units

YEAR 4

Graduate Critique Seminar	3 Units
Art History	3 Units
Electives*	6 Units
Final Review	0 Units
Guided Study/Winter Review	1.5 Units
Guided Study/Summer Review	1.5 Units
MFA Graduate Exhibition	0 Units

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post-baccalaureate studio practice

POST-BACCALAUREATE CERTIFICATE

The Post-Baccalaureate Certificate program is a one-year, full-time program designed for students who have not completed a MFA program, and for students who require an additional year of instruction to develop a body of work prior to applying to graduate school. Applicants to this program may also be international students who require a year of intensive studio work in the US before beginning an MFA program; students with a Bachelor of Arts or Bachelor of Science degree who need an additional year of studio experience to prepare a portfolio for graduate entrance, or students with a degree in art who wish to pursue graduate work in a discipline different from their undergraduate major.

The Post-Bac program provides students with the opportunity to explore studio production and theoretical work within an interdisciplinary context. The curriculum combines the tutorial aspects of graduate school with the upper-division coursework of the undergraduate program. Students spend a year of intensive work in their studio workspace at the Graduate Center, either focusing on a specific area of inquiry or experimenting with a variety of media and ideas.

Applicants may apply directly to the Post-Baccalaureate program. Applicants to the MFA program will automatically be considered for the Post-Baccalaureate program if their application is not accepted for the MFA program.

post-baccalaureate curriculum

30 Units

SEMESTER 1

Post-Baccalaureate Seminar	3 Units
Art History (Undergraduate or Graduate)	3 Units
Critical Studies Seminar	3 Units
Undergraduate Electives	6 Units

SEMESTER 2

Post-Baccalaureate Seminar	3 Units
Art History (Undergraduate or Graduate)	3 Units
Tutorial (Undergraduate or Graduate)	3 Units
Undergraduate Electives	6 Units

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city studio pre-college program

JULY 9–AUGUST 10, 2007

City Studio offers the context of Bay Area urban sites and community facilities in a new kind of year-round laboratory for research, studio practice, and social interaction as part of students' course work. City Studio's Pre-College summer intensive program invites students ages 16–18 to join us in the rigors, discussions, and experimentations that distinguish the San Francisco Art Institute.

Courses offered in the Pre-College program reflect the pedagogy of the undergraduate curriculum. Students work with local and international artists to expand their conceptual and technical approaches to artmaking. The program combines the freedom of expression of the undergraduate program with the guidance and support necessary to prepare for college life. Our courses include: animation, creative writing, design, drawing, film, painting, photography, installation, and printmaking. Students choose one or two courses, supplemented by Friday workshops, evening studios, a three-day contemporary art history seminar, a portfolio development workshop and a final exhibition and screening of student work. Students can earn a total of five college credits. Course and workshop details are available online at www.sfai.edu.

APPLICATION REQUIREMENTS AND DEADLINES

1. Completed and signed application form
2. Portfolio consisting of five to eight examples of work that reflect your imagination and originality
3. Personal statement—choose one option:
 - a. Write a one-page essay about why you are interested in making art.
 - b. Describe one of your portfolio pieces and the creative process that lead to the piece.
4. A letter of recommendation from an art teacher who knows you and your work.
5. In-person or phone interview (will be scheduled for each applicant)
6. \$65 application fee

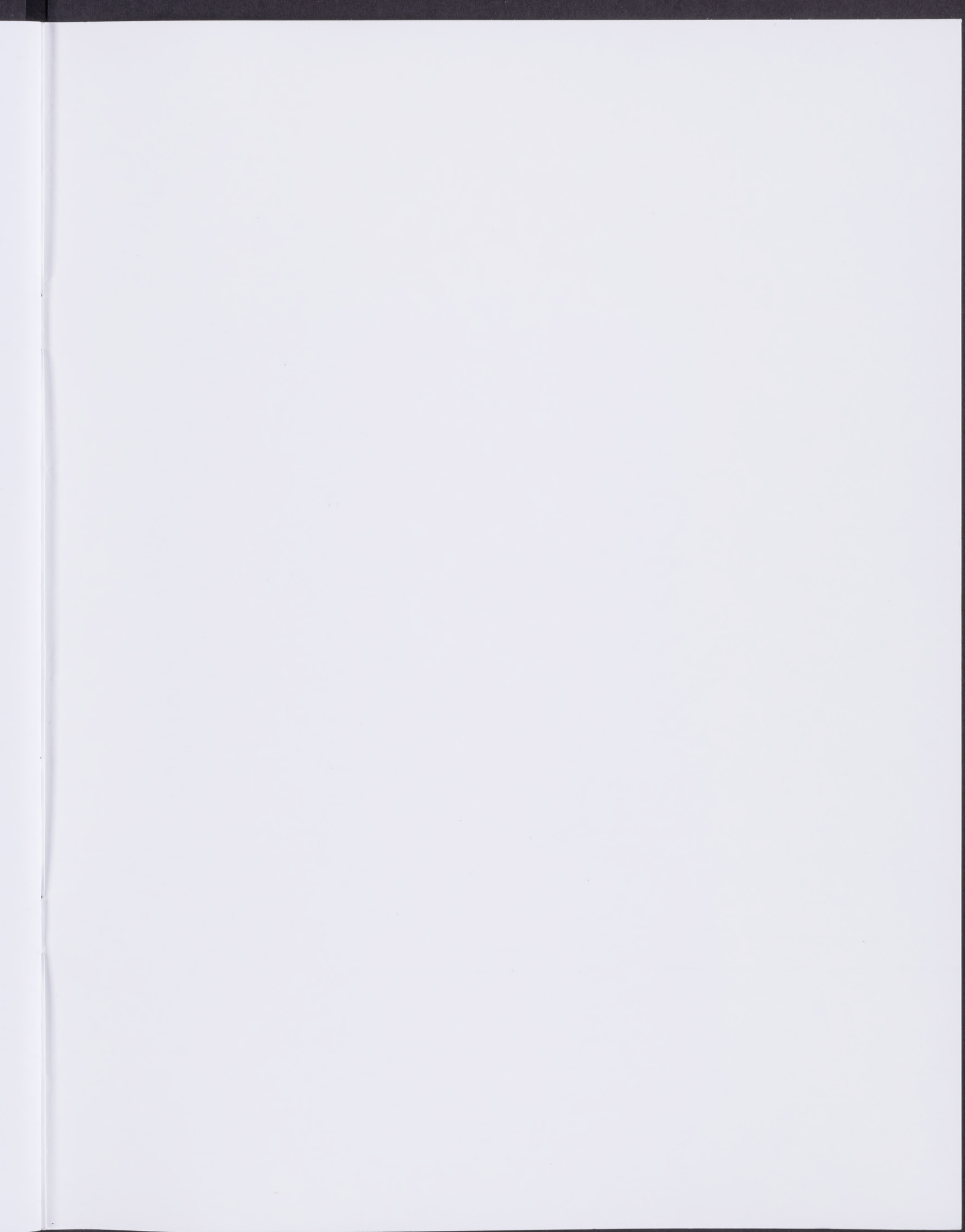
We will begin accepting applications February 1, 2007. Applicants seeking housing and/or scholarships are encouraged to apply early and must submit all materials by April 20, 2007. All other applications must be received by June 1, 2007.

Scholarships for the Pre-College program are awarded to students based on financial need. Scholarship awards range from \$250 to full tuition. Scholarship application forms are available online and upon request and must be received by April 20, 2007 together with complete application materials.

Students who successfully complete the Pre-College program and are interested in applying for admission to the BFA program will automatically be offered a scholarship valued at \$3,000. These scholarships are renewable for up to four years, contingent upon full-time enrollment and maintaining a cumulative grade point average of 3.25.

RESIDENTIAL PROGRAM INFORMATION

This five-week summer arts program is a great introduction to college life in one of the oldest and most distinguished art colleges in the US, located on Russian Hill overlooking San Francisco Bay. If you already live in the Bay Area, you may enroll in morning and afternoon classes as a day student. If you live outside the Bay Area, we offer a supervised residential program. Pre-College students have the opportunity to stay at the nearby Hostel International Fisherman's Wharf, a historic building overlooking the San Francisco Bay, and conveniently located within a short walking distance of SFAI's Chestnut Street campus. Students will share gender-specific dorm rooms exclusively with other Pre-College students. Housing includes continental breakfast, linens, DSL and wireless Internet access, 24-hour security, RA supervision, message service, coin-operated laundry service and daily housekeeping.



***“thinking
making
learning”***

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